Artists in Education

A Program Evaluation for:

Vancouver Foundation
BC Arts Council
ArtStarts in Schools

September 2003

Conducted by: Bruce R. Levens - Sigma Social Research
& Gavin Perryman - Gavin Perryman & Associates

Artists In Education Program Evaluation

Project Advisory Committee

Vancouver Foundation
Valerie Hunter, Program Director

BC Arts Council
Jeremy Long, Associate Director

ArtStarts in Schools
Wendy Newman, Executive Director
Cheryl Hurd, Program Coordinator

Conducted by:

Sigma Social Research, 3518 West 19th Ave., Vancouver, B.C. V6S 1C4
Tel: 604-733-9238 Fax: 604-733-9233 email: sigmasocres@telus.net

Gavin Perryman & Associates, 4064 West 20th Ave., Vancouver, B.C. V6S 1G5
Tel: 604-222-0968 Fax: 604-222-0965 email: perrymang@hotmail.com

Artists In Education Program Evaluation

Executive Summary

Introduction

The Artists in Education (AIE) funding program provides funds to school districts to bring professional artists and arts companies into the public, private, and First Nations schools across the province for performances, workshops, and residencies. The program funds come from the BC Arts Council and Vancouver Foundation, and are administered by ArtStarts in Schools. The AIE program has six objectives:

1. Exposing young people to workshops, performances, and residencies that have artistic and educational merit
2. Balancing the exposure to the arts of young people in remote, rural, and urban environments
3. Establishing professional standards for arts presentations in schools
4. Facilitating communication between the arts and education communities
5. Promoting the arts as an area of study and professional employment
6. Developing, maintaining, and expanding the market for professional artists working with children and youth

This evaluation study was undertaken to (a) assess the degree to which these objectives are being achieved, (b) to document the impacts of AIE from the perspectives of AIE School District and School Booking contacts and artists, and (c) to identify the need for changes to the operation and administration of the AIE program.

Study Context

The findings and conclusions presented in this report focus solely on the AIE funding program. They should be read in the light of the following broader context statements.

Firstly, AIE funds, over the period 1997/98 to 2002/03, contributed on average 27.4% of all funds reported by school districts to AIE that relate to bringing professional artists and arts companies into the schools[1]. While over this period there have been slight fluctuations in total funds and AIE contributions, despite all of the changes and fiscal pressures happening in schools, the total amount of funds has not significantly changed. The data below shows the funding amounts for the past six years.

	Total Funds	AIE Funds	AIE % of Total Funds
1997/98	$ 1,973,513	$ 560,680	28.4 %
1998/99	$ 2,049,357	$ 558,733	27.3 %
1999/00	$ 2,075,428	$ 590,818	28.5 %
2000/01	$ 2,179,281	$ 561,448	25.8 %
2001/02	$ 2,118,999	$ 566,602	26.7 %
2002/03	$ 2,036,940	$ 571,882	28.1 %
Total	$12,433,518	$3,410,163	27.4 %

In the last two years, there has been a decline in total funds of 2.8% and 3.9% respectively. If this pattern continues, it may suggest that changes in the schools are beginning to have an impact on the role of professional artists and arts companies in the schools.

---

[1] It should be noted that the total funds shown here may not include some events in individual schools which are unreported by school districts.

Over the past three years, AIE funding has supported over 10,000 bookings of professional artists and arts companies in schools. These data for the last three years are:

	2000/01	2001/02	2002/03
Artist Bookings	3,521	3,271	3,209
Number of Artists	254	207	162
Total Fees to Artists	$1,958,271	$1, 931,206	$1,919,551

Secondly, it should be noted that the Artists in Education funding program is one of four main funding programs operated by ArtStarts in Schools. Other programs, not reviewed here, include ArtSmarts providing funds for workshops and residencies, Cherniavsky's Mr. Music Fund for students attending live performances in theatres, and Schools in Community, a fund for taking students to performances in community venues. In addition, ArtStarts in Schools produces an annual showcase of artists and arts companies (ArtScan), provides an Artists Directory and a web site as well as undertaking booking and tour coordination services, professional development workshops, advocacy and producing a newsletter. It is this larger array of services, accessible to professional artists, arts companies and school districts, which constitutes the "one stop, value added" approach of ArtStarts in Schools.

Thirdly, the processes and resources whereby professional artists and arts companies tour and work in schools are very complex. There are diverse actors, including: students, parents, Parent Advisory Committees, teachers, principals, school district personnel, school district arts champions, community arts champions, professional artists and arts companies, provincial arts – serving organizations such as ArtStarts, and funders. In addition, there are many funding sources, including: students, parents and Parent Advisory Committees, schools, school districts, community arts organizations, provincial arts serving organizations, touring grants, as well as the Artists in Education program.[2]

A further complexity is the multiple information sources such as the brochures and web sites of professional artists and arts companies, ArtStarts and ArtScan, and teachers. Actual decisions as to who is engaged in the schools can be made by teachers, principals, school district staff, singly or in combination, and in interaction with professional artists and arts companies, ArtScan juries, and funders. No one has an accurate or full picture of how this complex system works. AIE is one important part of this system.

Study Findings

1. Overall, the AIE objectives are being achieved well. School and school district staff rate the first objective as being most important, followed by the second and third objectives.

---

[2] This complexity may contribute to the possible misperception, reported by one artist interviewed, that some teachers believe that in order to receive AIE funds they have to book professional artists and arts companies through ArtScan and ArtStarts.

In the Lower Mainland, the fifth objective is considered to be very important. Artists agree with the school perspectives, but also add emphasis on the fourth and sixth objectives.

School district personnel and teachers may judge some objectives as more important than others. Professional artists and arts companies do likewise. Yet, the evidence suggests that all six objectives remain relevant.

2. There are many changes happening within schools and school districts that may impact the role of professional artists and arts companies in schools, for example: increasing budget pressures, reduced classroom staff, declining enrolments, increasing accountability expectations[3], increasing use of school based budgeting[4], and increasing parental involvement.

3. To date, these changes do not appear to have had a negative effect on the importance given to the arts within schools, nor to the commitments to continue to bring professional artists and arts companies into the schools[5]. In fact, there is evidence from the surveys to suggest that interest in the arts in schools is increasing.

However, some concerns are being raised by study respondents that budgetary pressures could result in less funds being committed to bringing professional artists and arts companies into schools. In addition, there is agreement that bringing professional artists and arts companies into schools is not a substitute for teachers who are trained in the arts.

4. There is agreement among school and school district staff, and artists, about the following impacts of the arts on young people:

- Artists and performances brought into the schools are the only arts and culture that most children will see until they are adults
- Arts performances in the schools should be valued for their own sake, and not just because they may enhance general learning and educational skills
- Participation in the arts has positive impacts on reading skills, language development, and writing skills
- The arts in schools reach students in ways that they are not otherwise being reached
- Using arts processes to teach academic subjects results in improved understanding of the content
- Involvement in the arts keeps young people in school longer

5. It is clear that AIE has a positive impact in contributing funds to bring professional artists and arts companies into the schools across the province. From 1997 to 2002, AIE contributions represented from 26% to 29% of the total funds used for bringing professional artists and arts companies into schools, as reported by school districts to AIE.

---

[3] Teachers are being required to sign accountability contracts. Schools are expected to report their results publicly.

[4] In school based budgeting, global funds are allocated to each school. It is up to principals and teachers to create a school budget that best fits the needs and interests of their students.

[5] For 2002/2003, three remote school districts did not apply for AIE funds. The applications for 2003/2004, adjudicated after the research for this evaluation study was completed, also suggest that positive changes may be coming.

It is less clear how AIE contributions may "lever" other funds from schools, school districts, communities, students, and parents. However, many school and school district staff perceive that other funding sources might decline if AIE funds were not available.

6. Over the past three years, there appear to have been some shifts in how schools and school districts book professional artists and arts companies, but there are also many constancies:

- The total fees paid to professional artists and arts companies as reported by school districts has essentially not changed
- The number of bookings of professional artists and arts companies has declined by 9%, the numbers of separate professional artists and arts companies working in the schools has declined by 36%, the average fee paid per booking has risen by 8%, and the average total annual fees paid to each artist or arts group has risen by 54%
- The proportion of professional artists and arts companies with 10-99 bookings annually has increased from 19% to 29%, while the proportion with under 10 bookings has declined from 77% to 66%
- Professional artists in theatre and storytelling consistently maintain 35% to 37% of all bookings annually
- Professional artists and arts companies in music have gone from 30% to 37% of all bookings annually
- Interdisciplinary and dance artists and arts companies have much smaller shares of the school market, 12% – 21% and 2% – 8% respectively. Apart from residencies, visual and literary artists and arts companies are not involved at all[6]
- New or emerging professional artists and arts companies have been able to gain access to the school market, as have professional artists and arts companies from diverse ethno-cultural backgrounds
- There are some professional artists and arts companies whose work clearly links to key curriculum themes such as cultural diversity and global understanding, literacy and school readiness, school safety and bullying, and gender and cultural equity

7. It is clear that, overall, AIE funds make a positive overall difference to professional artists and arts companies who want to work in the schools simply by increasing the financial capacities of school districts to pay artists' fees and costs. These impacts are different across diverse arts disciplines. Opportunities are created for emerging and culturally diverse professional artists and arts companies, and for professional artists and arts companies focusing on curriculum issues.

However, the impacts of AIE on a specific professional artist or arts group are not clear. The number of annual bookings that a particular professional artist or arts group has in the schools is typically inconsistent, likely reflecting many complex factors such as: the decision to tour in the schools or not, the roster of professional artists and arts companies seen at ArtScan, the funds available, the possibilities of creating more cost effective regional tours, and the particular interests of the school and school district staff in that particular year.

Overall, artists evaluate AIE positively.

8. There is no clear evidence to suggest any significant trends or changes in how schools make decisions about bringing professional artists and arts companies into schools (46% of those who have direct responsibility for booking professional artists and arts companies in the schools said they have no plans to make changes, 41% said they were

[6] It may be useful to conduct a more focused study on residencies in schools.

uncertain). Respondent's thinking regarding the respective value of performances and residencies, seems quite diverse. Further, there is no consistent evidence that professional artists and arts companies that pay more attention to curriculum themes receive more bookings than others.

The primary sources of information for making choices about which professional artists and arts companies to book are: (i) ArtStarts, (ii) peers and word of mouth, (iii) previous experience, and (iv) school district artists' directories.

9. Overall, the role of ArtStarts in Schools in administering AIE is well respected by both school personnel and artists. Further, it is not always easy to separate the impacts of AIE from other ArtStarts' services such as ArtScan, the Artists' Directory, and the booking services. It does seem likely that ArtStarts has a significant influence over which professional artists and arts companies end up actually touring in the schools.

10. AIE is one positive part of a complex system whereby professional artists and arts companies tour schools. Schools and school districts use other funding sources, for example: school district grants, school funds, student fees, parent funds, and community funds. Professional artists and arts companies also access funds. There are other programs that support professional artists and arts companies working in schools. Some professional artists and arts companies interact directly with schools and school districts. Others enter the market more through ArtScan and ArtStarts. At this point, no one has a full and accurate picture of the scope and nature of this complex system.

Conclusions

The evaluation study revealed a high degree of satisfaction with the AIE program, its objectives and eligibility criteria, and its administration by ArtStarts In Schools. The study does not point to the need for AIE to make any significant changes to its operating principles and administration. However, on-going attention will need to be given to:

- The potential impacts of changes in the schools such as school closures and declining enrolments
- The high costs of touring in regions of the Province outside of the urban areas, and particularly in the more remote areas of the Province[7]
- The on-going interests of those professional artists and arts companies who want to consistently develop the schools market as a major proportion of their artistic and economic endeavours
- The recognition given to the AIE funders.

There are also some questions that need to be addressed in developing further the complex system of processes and resources whereby professional artists and arts companies tour and work in schools. These issues or questions do not directly relate to the AIE funding program.

[7] One possibility might be to look at an alternative approach within AIE to funding more remote school districts. Currently, the allocation formula takes this into account, leading to higher maximum grants to the more remote school districts.

- What might be done to develop, support, maintain, and recognize a critical mass of arts champions in each school district who advocate for bringing professional artists and arts companies into schools, and who have the knowledge, contacts, and experience to make this work well?

- What else might be done to support those professional artists and arts companies who want to develop and grow their work in schools into a consistent and significant part of their creative and economic endeavours?

- What might be done to increase the interest in school residencies, and to increase the willingness to pay for residencies so that they are more economically attractive to professional artists and arts companies[8]?

- What might be done to better disseminate the research-based knowledge about the impacts of the arts, arts performances, and arts residencies on young people in schools?

Finally, it is important to reiterate two key points:

- The AIE funds, and the contributions of the BC Arts Council and Vancouver Foundation, make a significant difference. Increasing the funds available to the AIE program would contribute further to bringing professional artists and arts companies into schools.

- The "one stop" approach offered through ArtStarts In Schools is seen very positively by the schools, though artists have raised some concerns about misperceptions and marketing barriers that can arise out of this "one stop" approach.

✦ ✦ ✦

[8] Further research on the interest in marketing of, and economics of residencies should be undertaken.

Table Of Contents

Executive Summary	Page 2
Introduction	Page 9
Methodology	Page 9
Research Questions	Page 10
Observations And Conclusions	Page 11
Strategic Objectives Of The BC Arts Council	Page 22
Strategic Objectives Of The Vancouver Foundation's Arts And Cultural Advisory Committee	Page 23
Strategic Objectives Of The Vancouver Foundation's Education Advisory Committee	Page 23
The Need for Change	Page 24
Appendix A – School District Survey Results	Page 26
Appendix B – School Booking Contacts Survey Results	Page 32
Appendix C – Changes Happening in Schools	Page 38
Appendix D – Perspectives of Artists	Page 45

Introduction

The Artists in Education (AIE) program provides funds to school districts to bring professional artists and arts companies into the public, private, and First Nations schools across the province for performances, workshops, and residencies. The funds come from the BC Arts Council and Vancouver Foundation, and are administered by ArtStarts in Schools. AIE has six objectives:

1. Exposing young people to workshops, performances, and residencies that have artistic and educational merit
2. Balancing the exposure to the arts of young people in remote, rural, and urban environments
3. Establishing professional standards for arts presentations in schools
4. Facilitating communication between the arts and education communities
5. Promoting the arts as an area of study and professional employment
6. Developing, maintaining, and expanding the market for professional artists working with children and youth

The evaluation study was undertaken to (a) assess the degree to which these objectives are being achieved, (b) to document the impacts of AIE from the perspectives of AIE School District and School Booking contacts and artists, and (c) to identify the need for changes to the operation and administration of the AIE program.

Methodology

The program evaluation methodology was based on:

- Working with the project steering committee consisting of representatives of the BC Arts Council, Vancouver Foundation, and ArtStarts In Schools to clarify the key research questions that would help in future decision-making

- Holding three focus groups at ArtScan to test out the research questions, augmented by a few in person interviews with school district contacts

- Carrying out a mail survey to the official AIE contacts in 59 school districts and two independent school associations across the Province[9]

- Carrying out a mail survey to contacts in schools and school districts with responsibility for booking professional artists and arts companies into schools[10]

- Analyzing the numbers reported by school districts to AIE over the past three years[11]

- Developing a brief overview of the changes happening in schools that may impact the booking of professional artists and arts companies in schools[12]

- Carrying out an e-mail survey with 20 professional artists and arts companies experienced in working in schools[13]

---

[9] 38 out of 61 surveys were returned, a 62.3% rate of return. The sample was reflective of the geographic distribution of the 61 school districts. Appendix A contains the survey results.

[10] 107 out of 302 surveys were returned, a 35.4% return rate. The sample was reflective of the geographic distribution of the school booking contacts. Appendix B contains the survey results.

[11] 2000/2001 to 2002/2003

[12] See Appendix C.

[13] See Appendix D.

- Comparing the results to the information gathered in the School Based Study[14] carried out two years ago to develop benchmark data of professional artists and arts companies working in schools

In addition, the researchers met twice with the project steering committee to examine the interim results.

Research Questions

The meetings with the project steering committee led to the identification of the following research questions. The surveys were designed to gather information pertinent to these questions.

1. To what extent is AIE achieving its objectives?
2. What changes are occurring in schools that will affect professional artists and arts companies working in schools? What impacts will these changes have?
3. What changes are occurring in the level of funding in school districts for bringing professional artists and arts companies into schools?
4. What are the impacts of the AIE program, and bringing professional artists and arts companies into schools, on schools and children?
5. What are the impacts of the AIE program on the funds more broadly available for bringing professional artists and arts companies into schools? Is there a leverage impact?
6. What are the impacts of the AIE program on professional artists and arts companies?
7. What are the impacts of the AIE program on professional artists and arts companies funded by the BC Arts Council?
8. What is the level of recognition among the stakeholders of the Vancouver Foundation and BC Arts Council's contributions?
9. What are the barriers to accessing the AIE program?
10. How do school districts make decisions about AIE funds?
11. Which schools are most involved in AIE related activities?
12. What would assist school districts and schools in their work with professional artists and arts companies?

Observations And Conclusions

[14] School Artist Booking Survey 2001. Conducted for the BC Arts Council.

The following observations and conclusions, are roughly grouped under the relevant research questions.

1. To what extent is AIE achieving its objectives?

Overall, the AIE objectives are generally rated as important and were found to be achieved with high degrees of effectiveness as assessed by survey respondents working in the schools.

- The school district contacts consider three of the AIE objectives as most important: (i) exposing young people to workshops, performances, and residencies that have artistic and educational merit, (ii) balancing the exposure to the arts of young people in remote, rural, and urban environments, and (iii) establishing professional standards for arts presentations in schools

- The school district contacts' perceived effectiveness of the AIE program in meeting these objectives was 4.3, 3.9, and 4.1 out of 5, respectively

- The three other objectives are considered less important by the school district contacts, and less well achieved: (i) facilitating communication between the arts and education communities (3.5 out of 5 effectiveness rating), (ii) promoting the arts as an area of study and professional employment (3.1 out of 5 effectiveness rating), and (iii) developing, maintaining, and expanding the market for professional artists working with children and youth (3.5 out of 5 effectiveness rating)

- Overall, considering the stated goals and objectives, the school district contacts judge AIE to be between effective and extremely effective

- In the Lower Mainland, school district contacts judge the objective of "promoting the arts as an area of study and professional employment" as second in importance

- The school booking contacts consider one AIE objective as primary: 'Exposing young people to workshops, performances, and residencies which have artistic and educational merit.' The other five objectives are not ranked highly. On the whole, school booking contacts have little familiarity with the AIE program (72.8% said they were only somewhat familiar or uncertain about the program). The high ranking of the one AIE objective likely reflects respondents' broader concerns about bringing professional artists and arts companies into the schools.

- The artists agree with the high ranking given by the school district contacts to three of the objectives. They also add emphasis to the objectives of: facilitating communication between the arts and education communities and developing, maintaining, and expanding the market for professional artists working with children and youth

2. What changes are occurring that will affect professional artists and arts companies working in schools? What impacts will these changes have?

The impacts of changes in the schools and in school districts on bringing professional artists and arts companies into the schools are unclear. Certainly interest in the arts and in bringing artists and arts companies into the schools is either increasing or remaining the same. In other words, there is a consistent and strong interest in the arts and in bringing professional artists and arts companies into the schools.

However, some concerns for the future are raised, particularly where budgetary pressures and declining enrolments are issues. There is evidence to suggest that current changes within schools, school districts, and the school system as a whole could have negative impacts on bringing professional artists and arts companies into the schools.

- From the perspective of school district contacts, the most commonly occurring and predicted changes in school systems are: (i) increasing pressures on school district budgets, (ii) reduced classroom staff, (iii) declining enrolments, and (iv) increasing accountability expectations

- 68.6% of the school district contacts reported that these changes have resulted in a decrease in the number of professional artists and arts companies brought into the schools, and 28.6% said that there had been no impacts

- Looking into the future, the school district contacts predict that changes in the school system could further reduce the numbers of professional artists and arts companies brought into the schools, though the impacts would be greater on performances than on workshops and residencies

- On the other hand, 24 out of the 38 school district contacts reported an increase in interest in the arts in general over the past few years in their school districts, 10 reported no change, and 2 reported a decrease. The equivalent numbers for interest in the arts at the school levels were 22 - increases, 15 - no change, and 0 - decreases

- 68.4% of the school district contacts reported that they had no plans to change their use of AIE funds, 18.4% were unsure, and 13.2% reported plans for change. The changes identified were to: increase funds to secondary schools, designate monies for an out-of-province residency from Alberta, increase residencies and workshops

- From the perspective of the school booking contacts, the most commonly occurring and predicted changes in the schools are: (i) increasing accountability expectations (66.3%), (ii) reduced classroom staff (65.4%), (iii) declining enrolments (58.7%), (iv) increasing parent involvement (42.3%), and (v) increased use of school based budgeting (41.3%)

- Overall, the school booking contacts did not see a large impact on bringing professional artists and arts companies into the schools as a result of the changes happening in the schools. Declining school enrolments and school based budgeting were seen to likely have some negative impact

- School booking contacts report either increasing interests in bringing professional artists and arts companies into schools (67.0% in schools and 45.1% at school district levels) or no real change (30.2% in schools and 43.1% at school district levels)

- The artists reflected that the descriptions of the changes happening in schools that might impact the role of professional artists and arts companies in schools fits their experience

3. *What changes are occurring in the levels of funding in school districts for bringing professional artists and arts companies into schools?*

While the actual numbers do not indicate significant funding declines, the fears of the impacts of funding declines appear to be on the rise.

- Over the past three years, the total funds contributed by schools and school districts to bring professional artists and arts companies in to the schools, as reported by the school districts to AIE, has declined by 9.1%. In 2002/03, the total funds contributed from schools and school districts returned to the average levels from 1996/97 to 1999/2000

- Over the past three years, the total fees paid to professional artists and arts companies working in the schools, as reported by the school districts to AIE, declined 2.1%

- The 2001 School Based Study found that in 39% of the schools, the factor which most impacted the ability of educators to bring professional artists and arts companies into the schools over the past few years was declining funding

4. *What are the impacts of the AIE program, and bringing professional artists and arts companies into schools, on schools and children?*

Interviewees, from both schools and the arts, are very clear about the impacts of the arts generally on young people in schools, and that bringing professional artists and arts companies into the schools has multiple positive impacts on children and young people.

They are also clear that AIE plays a positive role in supporting bringing professional artists and arts companies into the schools. AIE funds add to what schools, parents, and school districts contribute to bringing professional artists and arts companies into the schools.

If AIE funds were not available, there would be less activity. Some school districts might withdraw their support. Others would continue on, but be able to achieve less.

- From the perspective of school district contacts, the three most important impacts of AIE funds are: (i) enabling the school district to bring artists or arts companies into the schools (86.5%), (ii) increasing exposure to the arts for all children in the school district (83.8%), and (iii) bringing professional, quality artists into the schools (64.9%)

- Despite the fact that AIE funds "lever" significant funds from other sources, the school district contacts did not rank the importance of this impact highly (21.6% indicated its importance)

- Overall, the school district contacts agree that: *Artists and performances brought into the schools are the only arts and culture that most children will see until they are adults*

- Overall, the school district contacts agree that: *AIE funds make a larger difference in the smaller and more remote school districts*

- Overall, the school district contacts agree that: *AIE funding offers opportunities for professional artists and arts companies to work with children and youth*

- Overall, the school district contacts agree that: *Arts performances in the schools should be valued for their own sake, and not just because they may enhance general learning and educational skills*

- AIE funded and reported activities are only one part of the broader and complex picture of professional artists and arts companies working and performing in schools. There are other support programs. School districts and individual schools bring in professional artists and arts companies on their own initiative. Some of this is reported to AIE, and some is not reported.

- Schools in the 2001 School Based Study reported that the top five ranked factors for making choices about bringing professional artists and arts companies into the schools were: exposing children to new ideas and concepts, connecting to the themes related to the curriculum, encouraging interest in the arts, providing a "fun" experience, and relying on individuals and groups who had successfully performed at the school previously

- The school booking contacts agree that: *Participation in the arts has positive impacts on reading skills, language development, and writing skills*

- The school booking contacts agree that: *The arts in schools reach students in ways that they are not otherwise being reached*

- The school booking contacts agree that: *Bringing professional artists and arts companies into the schools is no substitute for the regular appointment of specialist arts teachers*

- The school booking contacts agree that: *Using arts processes to teach academic subjects results in improved understanding of the content*

- The school booking contacts mostly agree that: *Involvement in the arts keeps young people in school longer*

- Overall, the artists agree with the impact statements of the school district contacts and the school booking contacts

5. *What are the impacts of the AIE program on the funds more broadly available for bringing professional artists and arts companies into schools? Is there a leverage impact?*

It is very clear that AIE has a positive impact in contributing funds to bring professional artists and arts companies into the schools. It is less clear that AIE funds have major leverage impacts on other funds, although most respondents felt at least some other sources of funds were dependent on AIE contributions.

Sorting out this issue further would require a much more comprehensive and accurate picture of the total direct and indirect funds going into bringing professional artists and arts companies

into the schools, and the considered opinions of senior school district administrators and trustees.

- 86.5% of the school district contacts indicate that AIE funds enable school districts to bring professional artists and arts companies into the schools, and 83.8% indicate that AIE funds increase the exposure to the arts for all children in their school district

- 21.6% of school district contacts judge the leverage impacts of AIE as being important

- 15 of the 38 school district contacts indicated that the funding from their school districts is dependent on AIE funding. Other sources of funds identified as dependent on AIE funds included: student fees, school funds, fine arts budget contributions, and community arts council grants). Only 4 of the 38 school district contacts reported that their other sources of funds were not dependent on AIE funding

- The perceptions of the school district contacts regarding the $ leverage from AIE funds ranged from $ 0.80 to $ 5.00, with the median being $ 2.00

- 9 of the 38 school district contacts indicated a leverage factor of from $ 4.00 to $ 5.00

- 51.4% of the school district contacts indicated that the funds from their districts would remain unchanged if AIE funding were not available, while 48.6% indicated that they would either decrease or cease

- 50.0% of the school district contacts thought that funds other that school district contributions would decrease or cease if AIE funds were not available

- Overall, the school district contacts agree that: *If AIE funds were no longer available or reduced, then other funding for bringing professional artists and arts companies into the schools would decline*

- Overall, the school district contacts do not agree that: *AIE can do little to overcome the precarious place of the arts in the schools*

- The school booking contacts somewhat agree that: *If AIE funds were no longer available or reduced, other funding to bring professional artists and arts companies into the schools would decline*

- The school booking contacts mostly agree that: *The role of parents as fundraisers holds out the best hope for increasing funds for bringing professional artists and arts companies into the schools*

- The 2001 School Based Study reported that AIE funding represented 10% of the fees for bringing professional artists and arts companies into the schools, the remaining funds coming from schools and school districts, parent fund raising, and government sources. This perception may reflect that these schools did not use the AIE program, or that the respondents had poor information. It may suggest that there is a need to promote clearer information about the AIE program.

6. *What are the impacts of the AIE program on professional artists and arts companies?*

There are three obvious conclusions to be drawn from the impacts of the AIE program on professional artists and arts companies: (i) AIE funds make a positive difference to professional artists and arts companies who want to work in the schools; (ii) these impacts are not the same across the different arts disciplines; and, (iii) AIE funds lead to opportunities for some emerging artists and artists focusing on curriculum issues. At this point, however, the impacts of the AIE program on specific professional artists or arts companies is not clear.

- Overall, the school district contacts agree that: *AIE funding offers opportunities for professional artists and arts companies to work with children and youth*

- Overall, the school district contacts do not agree that: *Funding artists' residencies in schools provides better value for money than bringing performances into schools*

- Overall, the school district contacts agree that: *Arts performances in the schools should be valued for their own sake not just because they may enhance general learning and educational skills*

- Over the past three years, there is essentially no change in the total fees paid to professional artists and arts companies as reported by school districts to AIE

- Over the past three years, the numbers of bookings of professional artists and arts companies as reported by school districts to AIE has declined by 9.1%; the numbers of professional artists and arts companies working in schools has declined from 252 to 160, or 35.7%; the average fee paid to artists for each booking has risen by 7.7%; and the average total fees per artist has risen by 54.1%

- Over the past three years, an average 82% of the bookings of professional artists and arts companies as reported by school districts to AIE are British Columbia artists[15]

- Over the past three years, the proportion of artists with 10 - 99 bookings as reported by school districts to AIE has increased from 19.4% to 29.2%, while the proportion of artists with under 10 bookings has declined from 77.0% to 66.3%

- We could speculate that there are a variety of possible factors to explain the shifts over the past three years, including school districts shortening the list of professional artists and arts companies that they offer to schools for making choices, and the withdrawal from the school market of professional artists and arts companies with small numbers of bookings because they do not perceive any value in this market

- Looking at the past three years, there is no consistency across the professional artists and arts companies regarding who obtains the highest percentage of the bookings, except for Green Thumb Theatre for Young Audiences

- We could speculate that the rise and fall in the rank orderings of the numbers of bookings likely reflects a series of factors such as: decisions by a professional artist or arts group not to

[15] In 2000/01 of 3,521 events, 3,093 were B.C. artists (88%); in 2001/02 of 3,271 events, 2,561 were B.C artists (78%). Results (projected for 2002/03) are 3,209 events, 2,502 by B.C. artists. Three year average, 82% BC artists.

tour, the mix of professional artists and arts companies seen at ArtScan, long standing credibility and reputation, proactive marketing efforts, etc.

- New professional artists and arts companies begin working in the schools, and sometimes jump to high levels of bookings quickly

- Professional artists and arts companies in theatre, including storytelling, consistently maintain from 35 to 37 % of all bookings

- Professional artists and arts companies in music are receiving increasing shares of the work in schools, going from 30.4% of the bookings to 36.9% of the bookings over the past three years

- Interdisciplinary and dance professional artists and arts companies have smaller shares of the school market, 16.6% and 7.2% respectively in the past year

- Visual and literary artists have essentially 0% of the school market as reported by school districts to AIE. Visual and literary artists are really only present in residencies

- Looking at the reports from school districts to AIE over the past three years, 16 new or emerging professional artists and arts companies have begun to significantly work in the schools, and 21 culturally diverse professional artists and arts companies significantly work in the schools

- Looking at the reports from school districts to AIE over the past three years, there are 23 professional artists and arts companies significantly work in the schools whose work is directly focused on key curriculum themes, such as: cultural diversity and global understanding, literacy and school readiness, school safety and bullying, gender and cultural equity, etc.

- The rise and fall in the numbers of bookings received by those professional artists and arts companies who focus on curriculum themes suggests that curriculum issues are only one factor in the choices made by schools

- Because AIE funded and reported professional artists and arts companies are only one part of the broader market of artists and arts companies working in schools, considerable caution is needed in assessing the numbers and their meaning. For example, residencies are often funded by other revenue sources, and not reported to AIE

- The school booking contacts agree that: *Bringing professional artists and arts companies into the schools is no substitute for the regular appointment of specialist arts teachers*

- The school booking contacts somewhat agree that: *The AIE funding requirement for using only professional artists and arts companies is not a limitation on children's contacts with the arts in schools*

- In the 2001 School Based Study, 44% of 188 schools reported that they had used ArtStarts to book artists. 80% said they booked artists through the school district, 75% booked directly though the artists, 36% said they used other booking agencies, and 4% said they used the internet. The study also indicated that most schools, irrespective of their use of ArtStarts, made their booking decisions in the Spring of the year previous to the visits.

7. ***What are the impacts of the AIE program on professional artists and arts companies funded by the BC Arts Council?***

- Six of the professional artists and arts companies core funded by the B.C. Arts Council are consistently working in the schools; 4 are in theatre and 2 in music
- Over the past three years, an average 82% of the bookings of professional artists and arts companies as reported by school districts to AIE are British Columbia artists[16]
- The schools market is an entry point for new and emerging artists into the BC Arts Council funding system, particularly for those in music

8. ***What is the level of recognition among the stakeholders of the Vancouver Foundation and BC Arts Council's contributions?***

- At this point, there is little direct evidence to provide a response to this question. However, 72.8% of the school booking contacts said that they were *only somewhat familiar* or *uncertain* about the AIE program
- Artists are either well aware or somewhat aware of the roles of the BC Arts Council and the Vancouver Foundation

9. ***What are the barriers to accessing the AIE program?***

Overall the AIE program is considered to be well administered and well designed, and ArtStarts is seen to deliver excellent services.

- The school district contacts are either satisfied or very satisfied with AIE funding guidelines and procedures
- Concerns were raised by some school district contacts on only two program guideline issues: the fees for professional artists and arts companies from other provinces only qualifying for 30% funding, and the allocation of funds for artists to travel to very remote areas
- The high costs of touring to the more remote areas of the Province was also raised by the artists, and in the initial evaluation focus groups
- The school district contacts are either satisfied or very satisfied with the administration of AIE, with high ratings for ArtStarts staff and ArtScan

[16] See footnote #15 above.

- Overall the artists rated ArtStarts highly though they expressed some concerns about the impacts of ArtStarts' "one stop" role

- Overall, the school district contacts do not agree that: *The AIE requirement of using only professional artists limits many school children's contacts with the arts*

- Overall, the school district contacts agree that: *The AIE funding has an added benefit of providing "one stop shopping" by being closely linked to other services of ArtStarts In Schools*

- 16 of the 38 school district contacts offered specific comments about the administration of the AIE program (see Appendix A)

- The school booking contacts somewhat agree that: *The AIE funding requirement for using only professional artists and arts companies is not a limitation on children's contacts with the arts in schools*

10. How do school districts make decisions about AIE funds?

There is no consistent evidence of a trend to schools making major changes in how they bring professional artists and arts companies into the schools.

It is clear that ArtStarts has a major influence on the schools in shaping what professional artists and arts companies are brought into the schools. One could conjecture that major and well known professional artists and arts companies (for example: Green Thumb Theatre for Young Audiences) are well able to approach schools directly, but that emerging, less well known professional artists and arts companies can only easily enter the "school booking system" through ArtStarts, but this would require further study.

- Overall, the school district contacts agree that: *Many people in school districts who champion the arts, and bringing professional artists and arts companies into the schools, do so "off the corner of their desks"*

- Overall, the school district contacts agree that: *Arts performances in the school should be valued for their own sake not just because they may enhance general learning and educational skills*

- Looking at the reports from school districts to AIE over the past three years, there are 23 professional artists and arts companies significantly working in the schools whose work is directly focused on key curriculum themes, such as: cultural diversity and global understanding, literacy and school readiness, school safety and bullying, gender and cultural equity.

- The rise and fall in the numbers of bookings received by those professional artists and arts companies who focus on curriculum issues suggests that curriculum issues are only one factor in the choices made by schools

- The school booking contacts report the following rank ordering of arts disciplines in terms of the work in the schools: (i) theatre, (ii) dance, (iii) popular music, (iv) storytelling, (v) classical music, (vi) visual arts, (vii) interdisciplinary arts, (viii) literary arts, (ix) other, and (x) media arts. It is interesting that these orderings do not exactly parallel the numbers reported by school districts to AIE. However, theatre, dance, and music rank highest consistently.

- 46% of the school booking contacts said that they did not plan to make any changes in their choices of arts disciplines in the future, and 41% said they were uncertain, and 13% said they did plan to make changes

- The school booking contacts reported the following ordering of sources of information for making choices about artists and arts companies in the schools: (i) ArtStarts (55.7%), (ii) peers and word of mouth (51.9%), (iii) District arts directory (43.4%), (iv) personal experience (36.8%), other teachers (36.6%), and (v) calls and materials from artists. This suggests that: (i) the primary influences are ArtStarts and history, (ii) professional artists and arts companies may have considerable difficulty in approaching schools and school districts directly, and (iii) AIE is now very intertwined with other ArtStarts services

- The school booking contacts reported the following order of factors considered when booking professional artists and arts companies in the schools: (i) relationship to the curriculum, (ii) costs, (iii) preferences of teachers, (iv) school accreditation goals and priorities, (v) school district priorities, and (vi) priorities of funding bodies. The top three are rated very closely together

- The 2001 School Based Study reported that 64 of 172 schools (37%) had used ArtStarts' services in the past year. They rated ArtStarts as effective or extremely effective in introducing new artists, providing a list of artists, ensuring the quality of artists, meeting school needs, following through, and providing timely service

- School booking contacts report far more emphasis on performances than residencies or workshops

- School booking contacts mostly reported that they do not intend to make changes in the numbers of performances that are booked in the schools. They are much less clear about their future plans for residencies and workshops

- 42.3% of the school booking contacts believe that performances offer the best value for the funds expended, 25.8% thought artist lead workshops had the highest value, and 10.3% thought residencies had the highest value.

11. Which schools are most involved in AIE related activities?

In the main school districts reported that the majority of their schools brought professional artists and arts companies into their schools.

- 24 of the 38 school district contacts reported that professional artists and arts companies had been brought into 95 - 100% of their schools last year, and 5 of the school district contacts reported 80 - 90%

- 23 of the 38 school district contacts said that these percentages were unchanged from the year before, and 7 said that the percentage had increased

- On average, the school district contacts reported that 75% of the funds were used in elementary schools, and 25% in secondary schools. This likely reflects the much larger numbers of elementary schools in school districts

12. What would assist school districts and schools in their work with professional artists and arts companies?

It would appear that the shape of what happens in bringing professional artists and arts companies into the schools is driven first by local school champions, and secondly by district level champions and policies.

- Asked to rank several factors that contribute to a successful and sustainable approach to supporting the arts in schools, school district contacts indicated: (i) the presence of arts champions and advocates who connect across the school district, (ii) District level support in both direct funds and in kind contributions, (iii) teachers who have a passion for the arts and see clear benefits for young people, (iv) written trustee's policy statements supporting the arts, (v) increased resources for arts advocates or champions within school districts, and (vi) consensus among principals about the importance of arts in the schools

- The 2001 School Based Study found that respondents' top five suggestions for improving the processes for arranging visits of professional artists and arts companies to schools were: increases in the available funding (20%), availability of a district coordinator to handle bookings (11%), receiving information about artists sooner (7%), and creating a central web site to support teacher input and on-line bookings

- The school booking contacts mostly agree that: *Children's exposure to the arts in schools depends mainly on the keen interest of dedicated individuals rather than on district-wide commitments*

Strategic Objectives Of The BC Arts Council

The vision of the BC Arts Council is: *All British Columbians fully participating in a healthy arts and cultural community that is recognized for its excellence.*

The mission of the BC Arts Council is: *The BC Arts Council supports the arts and cultural community to enable it to achieve its creative, social, and economic potential by providing financial assistance, advocacy, and public education.*

The BC Arts Council has five goals: *Recognition and encouragement of artistic excellence, expressions, and innovation; development of healthy and sustainable arts and cultural organizations; provision of opportunities to participate in arts and cultural activities throughout*

the Province, recognition and support for diverse cultural traditions; and development of markets for artists and arts and cultural organizations.

The 2003/06 Service Plan for the BC Arts Council also makes the following strategic statements:

- Provide support for the arts and cultural community in British Columbia
- Provide an opportunity for people throughout the Province to participate in the arts
- Support artistic excellence
- Support inclusiveness
- Support a diversity of artistic practice in all art forms
- Recognize the increasing diversity of cultural traditions
- Create markets for artists and arts and cultural organizations
- Support professional adjudication processes
- Establish multi-year operational funding models
- Provide financial support for touring artists and school presentations
- Support organizations and artists located in all of the regions
- Develop a strategy to engage diverse cultural communities
- Support professional arts events in schools and communities throughout the Province
- Support professional development for artists

The evaluation study provides evidence that the AIE program well serves the vision, mission, goals, and strategic directions of the BC Arts Council.

Strategic Objectives Of The Vancouver Foundation's Arts And Cultural Advisory Committee

The Vancouver Foundation's Arts And Cultural Advisory Committee has developed a number of priorities for its grant decision-making activities:

- Develop awareness, respect, and appreciation for arts and culture
- Support the development of new artistic works and exhibitions
- Encourage the highest possible standard of artistic excellence

- Improve access to education, training, and mentorship programs in the arts
- Encourage collaboration among arts companies that will foster the cross-fertilization of artistic and cultural ideas
- Promote good management and governance for the long term financial stability of the arts and culture sector

- The evaluation study provides evidence that the AIE program well serves priorities 1, 3, and 6. There is some evidence to suggest that the AIE program serves priority 5. There is no evidence to suggest the relevance of the AIE program to priorities 2 and 4.

Strategic Objectives Of The Vancouver Foundation's Education Advisory Committee

The Vancouver Foundation's Education Advisory Committee has developed a number of priorities for its grant decision-making activities:

- Contribute to excellence in teaching and learning
- Foster student citizenship and volunteerism
- Strengthen school communities through participation of students, parents, educators, and the community
- Encourage students to develop healthy self-esteem including a respectful appreciation of their own and each others' individual, ethnic, and cultural identity
- Advance new educational approaches and facilitate access to enhanced literacy for all age groups
- Promote innovation in a specific area of learning including the dissemination of successful program models
- Contribute to the professional growth of educators and the advancement of innovative approaches to learning
- Demonstrate collaborative planning, competent financial management, and appropriate use of community resources

The evaluation study provides evidence that the AIE program well serves priorities 1, 3, 4, 5, 7 and 8. There is no evidence to suggest the relevance of the AIE program to priorities 2 and 6.

The Need For Change

The evaluation study revealed a high degree of satisfaction with the AIE program, its objectives and eligibility criteria, and its administration by ArtStarts In Schools; and does not point to the need to make any significant changes to its operating principles and administration. However, on-going attention will need to be given to:

- The potential impacts of changes in the schools such as school closures and declining enrolments
- The high costs of touring in regions of the Province outside of the urban areas, and particularly in the more remote areas of the Province[17]
- The on-going interests of those professional artists and arts companies who want to consistently develop the schools market as a major proportion of their artistic and economic endeavours
- Recognition given to the AIE funders.

There are also some questions that need to be addressed in developing further the complex system of processes and resources whereby professional artists and arts companies tour and work in schools. These issues or questions do not directly relate to the AIE program.

- What might be done to develop, support, maintain, and recognize a critical mass of arts champions in each school district who advocate for bringing professional artists and arts companies into schools, and who have the knowledge, contacts, and experience to make this work well?
- What else might be done to support those professional artists and arts companies who want to develop and grow their work in schools into a consistent and significant part of their creative and economic endeavours?
- What might be done to increase the interest in school residencies, and to increase the willingness to pay for residencies so that they are more economically attractive to professional artists and arts companies?
- What might be done to better disseminate the research-based knowledge about the impacts of the arts, arts performances, and arts residencies on young people in schools?

✦ ✦ ✦

[17] One possibility might be to look at an alternative approach within AIE to funding more remote school districts. Currently, the allocation formula takes this into account, leading to higher grants to the more remote school districts.

Appendix A

School District Survey

Introduction

The survey of 61 Artists in Education School District Contacts was undertaken to assess the impact of AIE funding on bringing professional artists and arts companies into the schools; determine the effect of educational change, particularly funding and enrolment issues on the use made by Districts of AIE funds; and assess the leverage effect of AIE grants with respect to other sources of funds. In addition, the AIE Contacts' assessment of the goals and objectives of the AIE program, the program's effectiveness in achieving these and opinions of the administration of AIE was sought. Finally, opinions were canvassed on the Contacts' opinion of the role of AIE funding and conditions which support the arts in education in general.

The Sample and Response.

Table 1. The Sample and Response.

School Districts by Region	Sample		Response		Response Rate %
	No.	%	No.	%	
Lower Mainland	14	23.0	11	28.9	78.6
Vancouver Island / Coast	14	23.0	8	21.1	57.1
Interior	14	23.0	10	26.3	71.4
Kootenay	6	9.8	3	7.9	50.0
North & Highway 16	11	18.0	5	13.2	36.4
Independent School Assocs.	2	3.2	1	2.6	50.0
Total	61	100.0	38	100.0	62.3

Table 1. shows an overall response of 38 out of 61 Districts and Independent Associations surveyed (62.3% rate of return). Responses are fairly proportionately distributed by Region although the Lower Mainland Districts, which comprise 23.0% of the sample, are slightly over-represented with 28.9% of the response, and northern communities slightly under represented. Where selected analyses by region were undertaken, however, a remarkable consistency in responses across the regions was found.

Findings

1. Impacts of AIE Funds and the Effects of Changes in Education

The three important impacts AIE funding has had in the School District in rank order are shown in Table 2.

Table 2. Impacts of AIE Funding on School Districts. (Question 1.)

Rank	No.	%	
1	32	86.5	Enabled the school district to bring artists or arts companies into the schools.
2	31	83.8	Increased exposure to the arts for all children in the district.
3	24	64.9	Brought professional, quality, artists into the schools
4	11	29.7	Enabled schools in remote and rural areas to access the arts
5	8	21.6	Levered (attracted) monies from other sources

Despite the fact that AIE funds lever significant funds from other sources, the leverage effect of AIE funds was not ranked highly.

The most commonly occurring changes and those predicted for the future in the BC educational system, as reported by 37 Districts, are shown in Table 3.

Table 3. Changes to B.C. Educational System – Occurred and Predicted. (Question 2.)		
	Have Occurred	Likely to Occur
Increasing pressure on school district budgets.	35	8
Reduced classroom staff.	29	3
Declining enrolment.	27	8
Increasing accountability expectations	27	6
Increasing use of school-based budgeting.	14	9
Increasing parental involvement.	14	8
School closures	10	12
Change to a four day week	2	3
Change to 'year round' calendar	2	4
Increasing enrolment	1	1

Of the 37 districts reporting, at least two changes had occurred. The average number of changes which have occurred is four.

Reported impacts of these educational changes on artists and arts companies brought into the schools are (Question 3): 24 Districts (68.6%) reported a decrease, 10 (28.6%) reported no change, and 1 reported an increase in the number of professional artists and arts companies brought into the schools.

Most of the impact of the changes, respondents felt, would be experienced in a decrease in Performances (21 SDs) with less impact on Workshops (16 SDs) and Residencies (14 SDs). Two SDs reported a likely impact of an increase in performances. (Question 4.)

Reporting on perceived interest in the arts in general in the school district and in the schools (Questions 5 & 6),

- 24 districts reported an increase in interest in the arts in the district; 22 in the schools
- 10 reported no change in interest in the district; 15 no change in the schools;
- 2 reported a decrease in interest in the district; no one reported a decrease in interest in the arts in the schools.

The percentage of schools in the district which brought in artists and arts companies last year showed that (Questions 7 & 8):

- 24 districts reported 95% to 100 % of schools brought in professional artists or arts companies;
- 5 districts reported 80% to 90% of schools; and, 3 districts reported 75%, 60%, 20% respectively.

Twenty-three of the districts said the percentage of schools bringing in professional artists and arts companies was unchanged from the year before, 7 districts said the percentage had increased, and 2 reported a decrease in the percentage of schools.

2. The Leverage Value and Use of AIE Funds

On the use of AIE funds by school level, elementary and secondary, Districts reported from 50% to 100% of funds used in elementary schools, and from 2% to 50% in secondary schools. On average funds were divided 75% elementary to 25% secondary. This may reflect a fairly even balance of funding given the much larger number of Elementary compared with Secondary schools. (Question 9.)

Reporting on the other sources of funds dependent upon AIE funding to bring artists into the schools (Question 10), 15 districts stated that the funds from the District were dependent on the availability of AIE grants, 3 respondents listed Foundation grants and Musician Trust Funds, two mentioned PAC raised funds as dependent. Other sources of funds listed as dependent on AIE funding included Student Fees, School Funds, Community Arts Council grant, Fine Arts Budget, and Performers Arts Centre). Four districts reported that none of their other sources of funds were so dependent.

The reported dollar leverage of AIE funds ranged from 80 cents to $5 for every dollar granted by AIE. The median leverage was $2.

- 9 Districts reported $4 to $5 from other sources.
- 13 Districts reported $2 to $3 from other sources.
- 14 Districts reported $1 to $2 from other sources.

Table 4 shows that of 37 Districts reporting, 51.4% thought that the funds from the District would remain unchanged if AIE funding were not available, while 48.6% thought they would decrease or cease to be made. Regarding funds from other sources, 50.0% thought they would decrease or cease and 41.2% thought they would remain unchanged.

Table 4. Outcome of District and Other Funds if AIE Funds Were Not Available

Funds from District would:	Districts		Funds from other sources would:	Districts	
	No.	%		No.	%
Increase	0	0	Increase	3	8.8
Decrease	7	18.9	Decrease	13	38.2
Remain unchanged	19	51.4	Remain unchanged	14	41.2
Cease to be made	11	29.7	Cease to be made	4	11.8

Districts overwhelmingly reported having used their AEI funds to bring Performances into the schools (35 districts), 2 reported mainly using residencies. The disciplines for which artists were hired, in order of popularity, are as follows:

Table 5. Main Use of AIE Funds

Theatre (33)	Music – Classical (17)	Visual Arts (7)
Music – Popular (28)	Inter-disciplinary (14)	Literary Arts (4)
Dance (25)	Storytelling (12)	Media Arts (3)

26 (68.4%) of the Districts did not plan to change the way they had used the AIE funds, 7 (18.4%) were not sure, and 5 Districts (13.2%) did have plans to change the usage of AIE funds. The changes planned were to increase funds to Secondary schools, designate money for an out-of-province residency from Alberta, increase Artist in Residence program, and two Districts stated they may increase workshops and residencies if it can be achieved without affecting the Performances base.

3. AIE Funding Program Objectives, Operation and Administration

The importance to School Districts of the AIE objectives and the perceived effectiveness of AIE in achieving them is shown in Table 6. AIE goals are ranked in order of importance and rated on 5 point scale from 1 = not at all effective, 3 = effective, to 5 = extremely effective. (Question 18.)

Table 5. AIE Goals and Objectives	Rank	Effectiveness Rating 1 to 5
Expose young people to workshops, performances and residencies which have artistic and educational merit.	1	4.3
Balance exposure of the arts to young people in remote, rural and urban environments.	2	3.9
Establish professional standards for arts presentations in schools and expose BC's children to professional quality programming.	3	4.1
Facilitate communication between the arts and education communities by developing mutual awareness, respect and appreciation.	4	3.5
To promote the arts as an area of study and professional employment.	5	3.1
Develop, maintain and expand the market for professional artists working with children and youth.	6	3.5

AIE is judged to be between 'Effective' and 'Very Effective' (3 to 4) and 'Very Effective' to 'Extremely Effective' (4 to 5). The comparable ranking for Lower Mainland responses is: 1, 5, 2, 3, 4, 6.

Respondents satisfaction with AIE funding guidelines and procedures (Question 19) rated between 'Satisfied' and 'Very Satisfied' on all guidelines except two. Districts tended to be 'Uncertain' about "Fees for professional artists from other provinces qualify for up to 30% of funding" and "Artists' costs to travel to very remote areas may qualify for subsidy only as part of the maximum grant application".

Satisfaction with the administration services of the program again rated between 'Satisfied' and 'Very Satisfied' with the highest score of satisfaction going to "Support provided by ArtStarts staff" and second highest to "The ArtScan conference and showcase". (Question 20).

Question 21 asked, "What would you like to see changed in the operating guidelines, procedures or administration of the AIE program?" 16 of 38 Districts wrote comments or specific changes they would like to see. These are given below verbatim:

- Large school districts are disadvantaged by the formula because of the ceiling. Surrey needs $28,000 minimum for our 118 schools and 60,000 students.
- I would like to see ArtStarts and Pacific Contact work together more to schedule for the same time frame.
- In the case of residencies, successful projects generate further projects and the rich schools in this regard get richer. How can we, without hindering successful ongoing, or yearly applications, promote residencies in schools without a history of them? (63)
- Would like the artists directory to state the cost and contact information for artists without having to call Kevin.
- Eliminate student transportation grants.
- Very satisfied with existing guidelines, procedures etc.
- I found the beige flyer (by Cheryl) on background of AIE very useful, on what is eligible and what is not, etc. I would welcome the same easily accessible version for workshops, residencies and the other programs.

- Transportation costs where schools are only accessible by air perhaps funded outside of the formula. It costs me $1000 to $2000 per single artist to transport them to 2 of our remote schools. They certainly are not going to pay and it's a big chunk out of our budget.
- To save money as a small District and bring in as many artists as possible our committee books many performers directly. However, as AIE does block bookings for larger districts we often have trouble scheduling the artists or are asked to change our schedule to suit the block booking. Can this procedure be remedied?
- For Districts in the east it is much cheaper to bring artists in from Calgary but we only get 30% for out of town performers!
- Change the application process. In our district funds for arts residencies are committed for the following year. However, it is impossible at that time to confirm who the artist will be and how many residencies they will receive.
- It would be useful for our time lines to have ArtScan at the end of March.
- I honestly think the program works very well and the paperwork, although a nuisance, is necessary and not overly complicated.
- An electronic report template would be nice.
- MOE funding is now student based. School closures impacts on funding formula, the number of schools should no longer be part of generating funds. The number of students should determine the grant amount.
- Having to report previous year's accounting seems like duplication of the reporting of accounting from the year's application.

4. Opinions on the Arts, Artists in Education and the Role of AIE

Table 6. Opinions on Artists in Education and the Role of AIE Funding Program (Question 22)	Respondents' tendency to Agree or Disagree
(a) If AIE funds were no longer available or reduced, other funding for bringing professional artists into the schools would decline.	Agree
(b) Artists and performances brought into the schools are the only arts and culture most children will see until they are adults.	Agree
(c) Funding artist's residencies in schools provides better value for money than bringing performances into the schools.	Disagree
(d) The role of parents (PACs) as fundraisers holds out the best hope for increased funding for bringing professional artists into the schools.	Uncertain
(e) The AIE requirement of using only professional artists limits many school children's contact with the arts.	Disagree
(f) AIE funded residencies work well in the Lower Mainland but not in the rural and remote school districts.	Uncertain
(g) The positive impact participation in the arts has on reading skills, language development, and writing skills is poorly appreciated by many trustees.	Uncertain
(h) In the present educational climate, AIE can do little to overcome the precarious place of the arts in the schools.	Disagree
(i) Children's exposure to the arts in schools depends mainly on the keen interest of dedicated individuals rather than on a district-wide commitment.	Disagree
	Agree

(j) AIE funds make a larger difference in the smaller and more remote school districts.	
(k) The AIE funding program has an added benefit of providing 'one stop shopping' by being closely linked to other services of ArtStarts In Schools.	Agree
(l) AIE funding offers opportunities for professional artists to work with children and youth.	Agree
(m) Arts performances in the school should be valued for their own sake not just because they may enhance general learning and educational skills.	Agree
(n) Many people in school districts who champion the arts and professional artists in schools do so "off the corner of their desks".	Agree

Reported conditions for supporting professional artists and arts companies in schools is shown in Table 7. (Question 23).

Table 7. Conditions for Supporting Professional Artists and Arts companies in Schools

Rank	**The development of a successful and sustaining approach to supporting the arts in schools depends on…….**
3.3 **(7)**	Parents (PACs) involvement as partners and supporters of the arts in schools.
2.3 **(1)**	The presence of arts champions /advocates who connect across the school district.
2.9 **(3)**	Teachers who have a passion for the arts and see clear benefits for young people.
3.0 **(4)**	A written trustees' policy statement supporting the arts.
2.6 **(2)**	District support in both direct funds and in-kind contributions.
3.1 **(5)**	Consensus among district principals about the importance of the arts in schools.
3.0 **(4)**	Resources available to arts champions / advocates in school districts.
3.8 **(9)**	Provincial appreciation to, and recognition of, arts champions / advocates.
3.6 **(8)**	Opportunities for arts champions / advocates to talk with their peers in other districts.
4.2 **(11)**	Nearby school districts working together
3.9 **(10)**	Communities partnering with schools to bring artists into schools and communities.

Appendix B

School Booking Contacts Survey

Introduction

This survey was conducted among the Artists in Education School Booking Contacts and was designed to assess the ways in which AIE funding at the school level was used to bring professional artists and arts companies into the schools throughout British Columbia, to assess the impact of changes in the educational system on the booking of artists, evaluate the role of AIE, and collect the opinions of booking contacts on the value of the arts in education.

The Sample and Response

Table 1. shows the total contacts, sample and response rates. In selecting the sample of 302 contacts a reduced (random) sampling was taken from Districts where a disproportionate number of contacts appeared in the listing (e.g., Abbotsford, Coquitlam, Delta and Vancouver in the Lower Mainland and Victoria in the Vancouver Island / Coast region).

Table 1. Booking Contacts, The Sample and Response.

Schools by Region	Booking Contacts		Sample		Response		Response Rate %
	No.	%	No.	%	No.	%	
Lower Mainland	230	56.6	156	51.6	59	55.1	37.2
Vancouver Island / Coast	85	20.9	66	21.9	22	20.6	33.3
Interior	43	10.6	38	12.6	10	9.3	26.3
Kootenay	24	5.9	22	7.3	7	6.5	31.8
North & Highway 16	12	3.0	12	4.0	2	1.9	16.7
FISA and FNSA*	12	3.0	8	2.6	4	3.7	50.0
No Response					3	2.8	
Total	406	100.0	302	100.0	107	100.0	35.4

* There were 3 FNSA and 9 FISA booking contacts, responses were received from 2 FNSA and 2 FISA schools.

The results of the survey provide a good distribution of responses compared with both the selected sample and the total distribution of booking contacts, providing confidence in the representativeness of the results.

1. Professional Artists and Art Groups Visits to Schools

Disciplines most frequently visiting the schools over the past 3 or 4 years are shown, in order of frequency, in Table 2. (Question 1).

Table 2. Visiting Disciplines and Order of Frequency of School Visits			
1	Theatre	6	Visual Arts
2	Dance	7	Interdisciplinary
3	Music - Popular	8	Literary Arts
4	Storytelling	9	Other*
5	Music - Classical	10	Media Arts

*Other includes: Ethnic/Multi-cultural/World Music (8 mentions);Folk Music (2); Aboriginal Art (2); Jazz (1); Drums (1); and Aboriginal Drumming (1).

Most respondents, 46%, did not plan to change their choice of discipline in the future, however, 41% were not sure about their future plans and 13% said they did plan to change. Among those who planned to change, several respondents said they liked to vary the program each year (they were planning to bring in theatre, music, dance and literary artists for a change); four respondents planned to move to visual arts, the rest mentioned changes to use local film society shows, multi-cultural performances and music, and textile crafts, blacksmithing, carving and painting. Two said they waited to assess artist availability before choosing. (Questions 2 & 3).

The sources of information used by respondents to find out about artists, in frequency of use is shown in Table 3. (Question 4).

Table 3. Sources of Information and Percentage of Respondents Using Them (multiple response)			
1. ArtStarts	55.7%	4. Teachers	36.8%
2. Peers word of mouth	51.9%	6. Calls or materials from artists	33.0%
3. District Artists' Directory	43.4%	7. Local community arts companies	24.5%
4. Personal experience	36.8%	8. ArtScan Showcase	20.8%

The six factors considered when booking artists and arts companies were rated by respondents on a five point scale of importance, where 1 = most important and 6 = least important. The ranking is shown below in Table 4. (Question5).

Table 4. Factors Considered in Engaging Professional Artists and Arts companies.		
Rank	Importance Rating	Factors Considered.
1	2.0	Relationship to the curriculum.
2	2.6	The cost of the artist or group.
3	2.7	Teacher Preferences
4	3.1	School's accreditation goals.
5	4.1	School District priorities.
6	4.9	Priorities of funding bodies.

The closeness of the rating for the top three ranks suggest only a small difference among curriculum factors, cost of artists and teacher preferences when choosing artists. Fifteen respondents wrote in alternative considerations: 2 stated 'ability to please a large number' (ranked 1), 2 stated 'quality of performers' (ranked 1), and one stated 'provide a range of experiences' (ranked 1). Others listed, with ranks in parentheses, included 'the interests of students' (2), 'annual variety' (2), 'multicultural relevance'

(3), 'unusual presentations' (3), 'create interest and inspire students' (4), and 'the suggestions of parents' (6) as factors considered in their planning.

Respondent estimates of the number of Performances, Residencies and Artist-lead Workshops arranged by them over the past two years shows, in Table 5, a clear predominance of Performances and the range of activities for which they are responsible. (Question 6).

Table 5. Number of Performances, Residencies and Artist-lead Workshops Arranged Over the Last Two Years			
Number	Performances	Residencies	Workshops
1 - 3	23	26	31
4 - 6	37	4	9
7 - 10	26	-	3
11 - 20	6	-	2
21 plus	3	-	6
Total	713	56	298
Range	1 - 100	1 - 5	1 - 54
Average	7.7	1.9	5.8
Respondents	95	30	51

In the main (Table 6), respondents did not plan to change the type of programming in future they had used in the past, although significant uncertainty was expressed among those who had booked residencies. (Question 7).

Table 6. Respondents' Plans for Future Activities (Percentage of Respondents)			
Future Planning	Performances	Residencies	Workshops
More	20.6	13.5	29.7
Fewer	7.8	4.5	5.5
Same	63.7	40.4	35.2
Uncertain	7.8	41.6	29.7
Total	100.0	100.0	100.0

Most respondents (42.3%) felt that Performances offered the best value for the funds expended, 25.8% thought Artist-lead Workshops offered best value, and 10.3% thought Residencies offered best value (21.6% were not sure which one was best value for money). (Question 8).

All of the respondents identified educational changes taking place in their schools. Close to two-thirds of the schools reported increased accountability expectations, 65.4% reported reduced classroom staff, 58.7% had experienced or were likely to experience declining enrolment. The changes which have occurred or were predicted are shown in Table 7. (Question 9).

Table 7. The most commonly occurring and predicted educational changes reported.	Have Occurred or Likely to Occur	
	No.	%
Increasing accountability expectations	69	66.3
Reduced classroom staff.	68	65.4
Declining enrolment.	61	58.7
Increasing parental involvement.	44	42.3

Increasing use of school-based budgeting.	43	41.3
Increasing enrolment	30	28.8
Changes to the curriculum	30	28.8
Change to a four day week	3	2.9
Change to 'year round' calendar	2	1.9

Overall, respondents did not perceive there to be a large impact on the number of artists brought into the schools as a result of the educational changes they reported on (Table 8) with, in most cases, over half of them reporting 'No Difference'. Within this general finding, however, some varying uncertainty about the impact of different changes to the system should be noted. Also to be noted is the apparent positive influence of parental involvement. Most of the negative impact on the number of artists brought into the schools was perceived to be related to reductions in classroom staffing, declining enrolment and increased use of school based budgeting. (Question 10).

Table 8. Perceived Impact of Educational Changes Reported on the Number of Professional Artists and Arts companies Brought into the Schools (Percent of Respondents)

	Increase in Artists	Decrease in Artists	No Difference	Uncertain	No. of Schools
Increasing accountability expectations	6.7	10.0	55.0	28.3	60
Reduced classroom staff.	1.5	29.2	50.8	18.5	65
Declining enrolment.	0.0	37.5	53.6	8.9	56
Increasing use of school-based budgeting.	7.5	40.0	27.5	25.0	41
Increasing parental involvement.	19.5	2.4	68.3	9.8	41
Increasing enrolment	31.0	0.0	51.7	17.2	29
Changes to the curriculum	10.0	10.0	43.3	36.7	30

The above findings have mainly little impact on bookings (mostly over half stating 'no difference') are not unexpected when placed in the context of interest in the arts at the individual school and School District levels (Table 9). Interest in bringing professional artists and arts companies into the schools is seen to be on the increase or having experienced no change over the past three or four years. In the School Districts, the increase in interest in the arts is less widespread (Questions 11 & 12).

Table 9. Interest in Bringing Professional Artists and Arts companies into the Schools and School District Interest in the Arts (Percent of Respondents)

Level of Interest	Increase in Interest	No Change in Interest	Decrease in Interest	Number of Respondents
School Interest	67.0	30.2	2.8	104
School District Interest	45.1	43.1	11.8	100

2. The AIE Funding Program: Respondent Familiarity and Program Objectives

Asked how familiar respondents were with the AIE funding program, significantly, approximately 7 out of 10 respondents (72.8%) were 'not at all familiar', 'only somewhat familiar', or were 'uncertain' about their familiarity with the program (Table 10). Only 10 respondents (9.7%) felt 'very familiar' with AIE; with 27.2% overall expressing their familiarity as either 'quite familiar' or 'very familiar'.

Table 10. Respondent Familiarity with the AIE Funding Program.						
	Not at all Familiar	Somewhat Familiar	Uncertain/ Not Sure	Quite Familiar	Very Familiar	Total
Percentage	25.2	39.8	7.8	17.5	9.7	100.0
Number	26	41	8	18	10	103

Despite the declared lack of familiarity with the AIE program an average 87% (93 respondents) of the sample offered an evaluation of the importance of the program's goals and objectives on a 5 point scale of importance where 1 = most important and 5 = least important. Exposing young people to workshops, performances and residencies which have artistic and educational merit was clearly ranked as most important. Other goals and objectives were very closely scored except for the last ranked which was not considered important by most respondents (Question 14).

Table 11. AIE Goals and Objectives in Rank Order	Rank	Scale Score
Expose young people to workshops, performances and residencies which have artistic and educational merit.	1	1.61
Balance exposure of the arts to young people in remote, rural and urban environments.	2	3.38
Facilitate communication between the arts and education communities by developing mutual awareness, respect and appreciation.	3	3.66
Establish professional standards for arts presentations in schools and expose BC's children to professional quality programming	4	3.67
To promote the arts as an area of study and professional employment.	5	3.74
Develop, maintain and expand the market for professional artists working with children and youth.	6	4.74

3. Opinions on the Role of Artists in Education

Table 12 shows the range of opinion with respect to the role of artists in education as expressed on a five point scale from strongly disagree to strongly agree. As shown most respondents agreed that the arts and artists in education play a generally positive role in the overall education of students and that AIE funding is critical to this function.

Table 12. Opinions on the role of artists in education	Percentage of Respondents (N = 103)			Scale Score
	Disagree	Uncertain	Agree	
(a) Professional artists and arts companies brought into the schools are the only arts and culture most children will see until they are adults.	46.1	8.8	45.1	3.02
(b) If AIE funds were no longer available or reduced, other funding for bringing professional artists into the schools would decline.	8.8	37.3	53.9	3.63
(c) Participation in the arts has positive impacts on reading skills, language development and writing skills.	1.0	6.9	92.1	4.56

(d) The role of parents (PACs) as fundraisers holds out the best hope for increased funding for bringing professional artists and arts companies into the schools.	16.7	20.6	62.7	3.71
(e) The AIE funding requirement of using only professional artists and arts companies limits many school children's contact with the arts.	49.0	34.3	16.7	2.68
(f) The arts in schools reach students in ways that they are not otherwise being reached.	0	3.9	96.1	4.46
(g) Bringing professional artists and arts companies into the school is no substitute for the regular appointment of specialist art teachers.	7.8	9.7	82.5	4.14
(h) Using arts processes to teach academic subjects results in improved understanding of the content.	1.9	8.7	89.3	4.25
(i) Children's exposure to the arts in schools depends mainly on the keen interest of dedicated individuals rather than on a district-wide commitment.	23.3	11.7	65.0	3.66
(j) Arts performances in the school should be valued for their own sake not just because they may enhance general learning and educational skills.	3.9	6.8	89.3	4.19
(k) Involvement in the arts keeps young people in school longer.	0	36.9	63.1	3.94

A final note on respondents.

Questionnaires were completed by respondents from a variety of different occupations in the system. The following list, with number of mentions in parentheses, comprises 77 respondents; 30 did not provide their job title.

Teacher (30)
Principal (18)
Music Teacher (10)
Vice Principal (5)
Administrator (5)
District Coordinator Fine Arts (3)
Aboriginal Support (2)
Arts Contact (1)
Assistant Superintendent (1)
School Secretary (1)
Receptionist (1)

Appendix C

Changes Happening In Schools

Contents

British Columbia Teachers Federation: Report on School Closures and FTE Teaching Position Reductions 2002-3 and 2003-4 by School District

Also See BCTF website: http://www.bctf.ca/ResearchReports/#Enrolment

✪

British Columbia Ministry of Education: Report 1558A
Projections Report for School Headcount Enrolments
Historical and Forecast Grade Information 2003

See BCED website: http://www.bced.gov.bc.ca/k12datareports/grade_reports.htmT

Report on School Closures and FTE Teaching Position Reductions 2002-3 and 2003-4 by School District : BCTF.

	Budget Shortfall ($ Millions)[1]		FTE Teaching Positions Cut		Schools Closed	
School District	2003-04	2002-03	2003-04[2] (threatened)	2002-03[3]	2003-04[4] (actual)	2002-03 (actual)
Totals	90.01	210.39	906	1975	47	44

34 Abbotsford	2.8	6.4	6.00	61.3		
70 Alberni	0.17	1.8	20.00	17.52	·Beaver Creek Elementary ·Cherry Creek Elementary ·Mt Klitsa Elem-Jr Secondary ·Redford Community School ·Sproat Elementary	
10 Arrow Lakes	0.36	0.44	2.23	7.72	·Glenbank Elementary	
51 Boundary		0.2	6.00	11.04		
54 Bulkley Valley		0.9	6.00	7.95		
41 Burnaby	1.1	7.5	11.50	95.12		·Canada Way Education Centre
72 Campbell River	1.1	2.2	11.26	40.49		·Central Elementary ·Maple Elementary
27 Cariboo-Chilcotin		4.5	10.00	17.29	·Anne Stevenson Secondary	·Chimney Creek Elementary
49 Central Coast		0.3		3.45		
23 Central Okanagan	1.6	6.0	18.00	45.65	·Lakeview Heights Elementary	·Bellevue Creek Elementary ·George Pringle Secondary ·Peachland Primary
33 Chilliwack	0.74	2.5	6.35	20.71		
82 Coast Mountains	5.0	3.5	15.00	40.9		
Local 80 Kitimat						·Alexander Elementary ·Cormorant Elementary
Local 88 Terrace						·Copper Mountain Elementary ·Mountainview

						Elementary ·Parkside Elementary ·Stewart Elementary
71 Comox Valley	3.0	2.8	33.50	28.49	·Black Creek Elementary	
93 Conseil scolaire francophone		0.0	5.00	0.0		
43 Coquitlam	0.9	5.0	42.50	66.93	·Burquitlam Elementary ·Cedarbrook Elementary ·Montgomery Elementary	
79 Cowichan Valley	3.6	7.2	22.00	39.7	·Somenos Elementary ·Yount Elementary	·Mount Brenton Elementary ·Sahtlam Annex ·Honeymoon Bay Elementary
37 Delta	1.1	2.6	25.00	13.49		
81 Fort Nelson		0.2		2.46		
78 Fraser-Cascade	0.38	0.95	4.00	10.32	·North Bend Elementary	
74 Gold Trail	3.1	3.7	15.00	16.68	·Ts Kw'aylaxw Elementary	·Riverview Elementary
61 Greater Victoria	5.9	8.8	40.00	120.59	·Blanshard Elementary ·Fairburn Elementary ·Uplands Elementary	
64 Gulf Islands	0.43	0.8	6.50	7.82		
50 Haida Gwaii/Q Charlotte	0.22	0.5	4.00	7.13		
48 Howe Sound	1.2	2.0	10.00	27.16		
73 Kamloops/Thompson	6.4	8.5	77.00	57.69	·Dutch Lake Elementary ·Happyvale Elementary ·Pineridge Elementary	
8 Kootenay Lake	1.4	1.0	15.00	21.02		

Local 7 Nelson					·Central Elementary	
Local 86 Creston Valley					·South Creston Elementary	
20 Kootenay-Columbia	3.2	2.9	24.00	17.98	·Beaver Valley Middle School ·Kinnaird Middle School ·Montrose Elementary ·Tarrys Elementary ·Trail Middle School	·Blueberry Creek Community School ·Cook Avenue Elementary ·Sunningdale Elementary ·Valley Vista Elementary
35 Langley	0.75	6.5	49.00	90.41		
42 Maple Ridge-Pitt Meadows		4.8	7.00	39.73		·Thornhill Primary
75 Mission		2.5		37.15		
83 N. Okanagan-Shuswap	2.7	2.0	17.87	20.68	·Salmon Arm Elementary ·South Canoe Elementary	
68 Nanaimo-Ladysmith	4.5	6.3	51.00	78.46		
91 Nechako Lakes		3.5	7.40	26.74		
Local 55 Burns Lake						
Local 56 Nechako						
40 New Westminster		1.5		0.0		
58 Nicola-Similkameen	0.25	1.2	4.60	10.07	·Tulameen Elementary	
92 Nisga'a		0.0		0.0		
44 North Vancouver	4.8	6.7	33.50	88.13		
53 Okanagan Similkameen	0.47	1.4	3.00	12.79		
Local 14 Southern Okanagan						
Local 16 Keremeos						
67 Okanagan Skaha	1.55	2.5	2.00	23.25		
60 Peace River North		1.1		7.93		
59 Peace River South		1.9	1.50	11.25		·Kelly Lake Elem-Jr Secondary

47 Powell River		1.2	12.00	7.01		·J P Dallos Middle School
57 Prince George	6.9	9.2	35.00	99.08	·Highland Traditional Elementary ·King George V Elementary ·Lakewood Elementary ·Meadow Elementary ·South Fort George Elementary ·Wildwood Elementary	·Blackburn Junior Secondary ·Gladstone Elementary ·Haldi Road Elementary ·Hart Highway Elementary ·Mountain View Elementary ·Nechako North Elementary ·Seymour Elementary
52 Prince Rupert		0.7	6.00	21.63	·Kaien Island Alternate School	
69 Qualicum	0.68	1.4	2.00	17.2		
28 Quesnel	1.8	1.2	9.00	16.99	·Maple Drive Junior Secondary	·Rich Bar Elementary ·Wells Barkerville Elementary
19 Revelstoke	0.3	0.6	1.75	3.64		·Big Eddy Elementary
38 Richmond		9.6	50.00	113.97	·Alexander Kilgour Elementary ·B W Garratt Elementary ·Richmond District Incentive Program ·Rideau Park Elementary	
6 Rocky Mountain		2.1	14.00	26.37		
Local 3 Kimberley						·Chapman Camp Elementary ·Meadowbrook

						Elementary ·Wasa Elementary
Local 4 Windermere						·Canal Flats Junior Secondary ·Radium Elementary
Local 18 Golden						·Columbia Valley Elementary ·Edelweiss Elementary
63 Saanich	0.77	3.5	8.00	19.0		
62 Sooke	1.2	3.7	5.00	26.95	·Metchosin Elementary	
5 Southeast Kootenay	0.8	2.8	27.70	33.46		·C L Salvador Elementary ·Elkford Elementary ·Muriel Baxter Elementary
87 Stikine		0.1		0.0		
46 Sunshine Coast		1.2		2.82		
36 Surrey	12.8	14.0	100.00	36.45		
39 Vancouver	2.4	25.5		247.65	·Shannon Park Annex	
85 Vancouver Island North	1.2	1.4	13.00	16.82	·Coal Harbour Elementary	
84 Vancouver Island West	0.3	0.7		11.0		
22 Vernon	1.57	3.2	5.50	8.97		
45 West Vancouver	0.57	3.2	4.30	12.37		
Totals	**90.01**	**210.39**	**906**	**1975**	**47**	**44**

[1] The budget shortfall information is compiled from numerous sources, including Ministry of Education documents, school board announcements, media reports, and local teacher associations.

[2] Vancouver intends to add 14 teachers in September 2003.
Summary of 2003/2004 Budget Additions/Reductions Approved by the [Vancouver School] Board on 2003 April 30 (in PDF format)

[3] The FTE teaching positions cut information was derived by BCTF Research from Ministry of Education Standard Report 2063, Sept. 2001 and Sept. 2002.
Three districts that did not cut any teaching positions added teacher FTEs in September

2002: New Westminster (5.27), Nisga'a (3.0), and Conseil scolaire francophone (11.67). So, while the net loss of FTE teaching positions in the province was 1,954.61, the total number of teaching positions cut was 1,975, as indicated in the table.

[4] Vancouver Island North (#85) has closed three of their five Continuing Education sites.

Derived Summary from : Projections Report for School Headcount Enrolments British Columbia Ministry of Education Report 1558A

Enrolments	Elementary	Secondary	Total
Total 2002	342,453	257,061	599,867
Total 2012	307,691	245,628	553,663
Percent Change	-10.2%	-4.4%	-7.7%
Average Annual % Change	-1.1%	-0.5%	-0.8%

Appendix D

The Perspectives of Professional Artists and Arts Companies

An e-mail survey was sent to 20 artists with considerable experience working in schools, who represented a variety of arts disciplines from both individual and company perspectives. They were given the summary of findings and conclusions from the first two surveys in the schools, and asked to comment on these from their individual experiences. Six responded. A summary of their responses was sent out to the full sample for further comment.

1. Some artists are well aware of AIE, and its funding sources; others are uncertain

2. The mostly highly ranked AIE objectives by artists are:

- Exposing young people to workshops, performances, and residencies that have artistic and educational merit
- Establishing professional standards for arts in the schools
- Balancing the exposure to the arts of young people in remote, rural, and urban areas
- Facilitating communication between the arts and education communities
- Developing, maintaining, and expanding the market for professional artists working with children and youth.

3. Overall, artists tend to look at and evaluate the whole system of processes and resources that engage professional artists and arts companies in schools, rather than looking at and evaluating the particular parts such as AIE

4. The current system is far superior to that which existed before ArtStarts was created

5. AIE plays a positive role in providing funds to schools to bring in professional artists and arts companies

6. Artists hear teachers and school personnel saying that budget restrictions are a key barrier to their engaging or not engaging professional artists and arts companies in schools

7. The observations and conclusions reached about AIE from the perspective of teachers and school personnel largely fit the experience of artists

   There was some comment of surprise about the findings of a lack of correlation between the educational content of an artist or arts group's work and the number of bookings in the schools

8. Overall, ArtStarts is doing a terrific job

9. A number of individual concerns were raised about the broader system of processes and resources that engage professional artists and arts companies in schools. These concerns do not relate directly to AIE

- Teachers and school district personnel are busy, and becoming busier. They do not have the time to check out the quality of an artist or arts group themselves. As a result, they rely heavily on ArtScan, and will increasingly do so. ArtScan has become somewhat of a Good Housekeeping seal of approval

- Schools are often not prepared beforehand to make the best use of an artist or arts companies' performance, time, and gifts. At times, teachers do not appear to be paying attention to the performance.

- There are misperceptions among some teachers and school personnel that they have to book with ArtStarts in order to receive AIE funding

- There are misperceptions among some teachers and school personnel that if an artist or arts company is not showcased at ArtScan, then they must be inferior

- The policy whereby an artist or arts company is restricted to one show at ArtScan, and only to showcase on alternate years is considered to be limiting by some artists and arts companies

- The number of artists and arts companies showcased at ArtScan is too high. Not enough attention is given to both artistic quality and market relevance

- The growing number of artists and arts companies who want to work in the schools is increasing the competition, making it more difficult for individual artists and arts companies to create a sustainable creative and economic life in working in the schools

- Touring outside of the major urban areas is becoming increasingly costly, and uneconomic for some artists and arts companies. This issue was raised at the original focus groups of the AIE evaluation study. A new way of subsidizing touring to the more remote areas of the Province may need to be considered

- It is much easier to relate on a consistent and effective basis to school districts where there are champions of the arts, and of professional artists and arts companies working in schools. This issue was raised at the original focus groups of the AIE evaluation study

- When a school district has had experience of residencies, it is much easier to market residencies. When school districts do not have experience with residencies, they are very difficult to market. This relates to the issue of arts champions within school districts

- The fees that can be charged for residencies make them often an uneconomic proposition for artists and arts companies, particularly when they have to travel and stay in hotels

- More funds need to be allocated to the arts in schools, and to bringing professional artists and arts companies into schools; and, more awareness needs to be created about the educational as opposed to entertainment value of the arts

- Other funders such as corporations need to be attracted to funding artists and arts companies working in schools, such as residencies

- Artists and arts companies that want to develop a consistent and sustainable creative and economic life working in schools have to build complex, and long term relationships and marketing strategies. This is often difficult for new artists and arts companies

10. Overall, AIE is working well

11. There are some concerns about the impacts of ArtStarts administering AIE, as well as providing a variety of other processes and resources related to artists working in schools

✦ ✦ ✦